

# Cinema Criticism - Identity and Difference – the Concept of Differentiation

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## Introduction

From theme and variation to identity and difference – which then is difference becoming a contradiction to identity and proceeding again as

difference – just see this  
as in fact representing  
capital – like a literary  
voice in *Pride and  
Prejudice* which then is  
identical to the way a  
company talks on a  
phone to a person which  
becomes different in a  
dance or ball in a  
courtroom which then is  
identical again to the  
house of a labourer – all  
things cover Caliban –  
that complex play of  
identity and difference

between a black person and an Apollinianism of the white man – but we mean with a mix also in fact – the struggling hero who is running to the bus in a scene which is then about labourers in fact lined up in bus queues – imagine all things as cinema – cinema as reflection I mean.

# I. Identity and Difference, a Contradiction

In fact then the Hegel begins in one sense with just identity and difference, a contradiction, it means this belongs to the concept of identity and difference, which then is whether identity has an identity, which if it has an identity, is then identical to difference,

and so there is  
difference which itself  
has to have an identity  
and so it is a  
contradiction – this then  
becomes the movement  
of identity and  
difference as  
contradiction which  
captures then the  
process of a music of  
contradictions.

II. Now let us call for  
Comparative  
History

It means then  
similarities and  
differences which is  
comparison in history –  
it means that one can  
compare how in fact the  
Greek world is then  
similar to the  
contemporary world in a  
comparative  
historicism, but with the  
difference that in fact  
there is more literary  
poetry today and more  
complexity of that type

of Hyppolitean exercise  
in following  
architecture and  
spandrels, with  
literature in fact.

### III. The Identity and Difference with Cinema, Music and Culture

In fact then the singular  
identity of  
Americanisation is then  
a level of identity which  
though is dialectical in

its singular level for culture, economics and politics which is then de-differentiated into the same level – which is reflected in the American form and French form debates of cinema. Even social relations captured in the cinema form.

Now let us re-differentiate this – into its elements – cinema, music and culture with



Sitcoms and Television shows which then is a element of culture only but then there is MPAA and the Writer's Guild and Studio structure with a process of many types of economic gains from just the process of cinema. It means though that this is a utopianism. That just a culture is then also economics and cultural politics of Americanisation.

Now de-differentiate  
and re-differentiate this  
from Spanish culture,  
and French culture,  
even Italian culture. Or  
Indian culture with its  
domestic capitals and  
Americanisation, even  
mixed economics.

#### IV. Identity and Difference – Cinema Criticism

So in fact in the identity of cinema, comes the differences of race, class and feminism, even Arab actors or such things which then means in fact the play of identity and difference in Caliban in Retamar and Cuba – that in fact the identity of cinema explores race.

De-differentiating it – this is cultural politics which then is race

rights and black rights  
in cinema, music and  
pop culture.

Re-differentiating it, it is  
an upper class process  
different from poverty.

Conclusion –

Now emplot the  
structure of say  
Sirohian cinema or  
novels – this is what  
Hyppolite finally means

to be concrete or  
comparative historicist  
in a episteme – that in  
fact the emplotment is  
about the process of in  
fact emplotting the  
process of identities –  
the Greek woman, the  
contemporary poetic  
women, the difference  
poverty and social  
protests and even  
peasant protests and  
trade unions – and the  
identity again of in fact  
the process of a people

as Badiou and Ranciere  
argue, even Balibar.

Now of course this  
means to compare the  
epistemes in cinema to  
the material conditions  
perhaps – but to  
remember idealism as  
in fact capturing  
documentaries perhaps  
in a identity and  
difference again.

Edit –

Now of course identity and difference means there is a utopianism to the process of a history and there is such materialism in it – which though is identities between Spanish architecture, and small parts of Brazillian Churches or Cuban Churches – all of this then is different though and distinct which then becomes the contemporary process

of comparisons again –  
like figural philology –  
the cinematic film  
captures in figuralism  
sometimes the concrete  
reality – when of course  
it is concretely bound to  
social realism – it means  
then that the process is  
afterall idealist – the  
companies are tropes of  
McShull and in fact  
working well.

All of this means  
identity and difference



is about culture – what  
Hegel means is  
therefore – sense-  
perception, art and  
culture as reflecting  
better on us as idealists.